

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENRICHES WHATEVER IT EXPRESSES."—*Goshe.*

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SATURDAY, DECEMBER 10, 1870.

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THE ITALIAN OPERA BUFFA COMPANY (LIMITED). THEATRE ROYAL, LYCEUM. SEASON 1871.

THE Directors beg respectfully to announce that the Season will commence on MONDAY, JANUARY 2nd. The general arrangements subjoined will be adhered to as strictly as circumstances will permit, and the Directors trust that they may be found satisfactory to the Patrons of THE ITALIAN OPERA BUFFA COMPANY (Limited.). The Theatre will be redecorated, and remodelled to suit the requirements of Italian Opera Buffa.

ENGAGEMENTS.

Madile. MARIA CALISTO (from the Royal Theatre of Stockholm, Copenhagen, and Milan);
Mdlle. GIUSEPPINA BRUSA, Mdlle. GIULIA MONARI, Mdlle. ANETTA SCASI, Mdlle. FAULLO, Mdlle. ENRICHETTA BEDETTI (from the Theatre Royal Apollo, of Rome; and the Theatre of Bologna, &c.); and Mdlle. ANGELICA MORO (from Theatre Royal, Milan, Naples, Turin, and Genoa; Signor GIROLAMO PICCIOLEI (from the Theatre Royal, San Carlo, of Lisbon; Florence, and Turin); Signor ALFONSO SENECÀ, and Signor PIETRO FABRI, (from the Theatre Regio, of Turin, Barcelona, &c.); Signor ALLESANDRO TORELLI (from the Royal Theatres of Naples); Signor FALLAR (by permission of F. Gye, Esq.); Signor PONTI, and Signor FRANCESCO ROCCO (from the Theatre Imperial, Paris; and Italian Opera of Lisbon and Milan); and Signor MAURIZIO BORELLA (from the Theatre Imperial, Paris; and Italian Opera of Naples and Milan), and Signor CESARE RISTORI (from the Theatre Royal, Pergola, of Florence, Palermo, and Naples).

Negotiations are pending with other eminent artists.

Composer, Conductor, and Director of the Music, Signor TITO MATTEI. Secretary and Acting Manager, Mr. W. B. HEALEY. Leader of the Orchestra Mr. H. WEIST HILL. Organist, Mr. L. DIEHL; the Military Band of the Grenadier Guards, under the Direction of Mr. D. GODFREY; Conductor of the Divertissements and Ballet, Mr. CHARLES HALL; the Music will be supplied by Mr. A. MAPLESON and Mr. J. HORTON; Librarian, Mr. G. Baird; Suggeritore, Signor VIGNOLINI; Maître de Ballet, Mr. E. CORMACE; The Appointments by Mr. BRADWELL; Scenic Artist, Signor ANGHINETTI; Machinist, Mr. J. T. THOMAS.

Ali Baba (Music by Bottesini).—A Comic Opera, in Four Acts, composed expressly for the Italian Opera Buffa Company (Limited), by Signor Bottesini, the eminent Composer and Orchestral Conductor, whose writings for the Lyric Stage place him in a high rank for melody and dramatic expression. The Italian Libretto, by Signor Taddei, is a graceful and amusing adaptation of the world-famed story of the *Forty Thieves*. The English version of which has been entrusted to the well-known skill and experience of Mr. C. L. Kenney, Nadir, Signor Piccoli; Orsocane, Signor Torelli; Aboul Hassan, Signor Rocco; Ali Baba, Signor Borella; and Delia, Mdlle. Maria Calisto.

Il Carnevale di Venezia (Ossia Le Precauzioni).—Opera Buffa, in Three Acts. Music by Petrella. First time in England. Music, Signor Borella; Il Conte Bietola, Signor Rocco; Oreste, Signor Piccoli; Pilade, Signor Torelli; Cola, Signor Ristori; Romilla, Mdlle. Brusa; Mimosa, Mdlle. Enrichetta Bedetti; and Alba, Mdlle. Angelica Moro.

L'Italiana in Algeri (Music by Rossini).—Mustapha, Signor Rocco; Lindoro, Signor Fabbri; Taddeo, Signor Borella; Elvira, Mdlle. Brusa; and Isabella, Mdlle. Enrichetta Bedetti.

Il Conte Ory (Music by Rossini).—Conte Ory, Signor Fabbri; La Contessa di Formontier, Mdlle. Maria Calisto; L'Ajo, Signor Ristori; Isolde, Mdlle. Brusa; Rambaldo, Signor Rocco; and Ragonda, Mdlle. Enrichetta Bedetti.

Generontola (Music by Rossini).—Generontola, Mdlle. Enrichetta Bedetti; Clorinda, Mdlle. Brusa; Tisbo, Mdlle. Monari; Don Magnifico, Signor Borella; Dandini, Signor Torelli; Aldoro, Signor Fallar; and Don Ramiro, Signor Fabbri.

Il Matrimonio Segreto (Music by Cimarosa).—Geronimo, Signor Torelli; Carolina, Mdlle. Calisto; Elisseta, Mdlle. Angelica Moro; Fidalma, Mdlle. Enrichetta, Bedetti; Conte Robinson, Signor Borella; and Paolino, Signor Piccoli.

SINGLE ADMISSIONS.

Private Boxes, Upper Circle, for Four Persons, 21 1/2s. 6d.; Private Boxes, Stall Tier, for Four Persons, 22 12s. 6d.; Private Boxes, Grand Tier, for Four Persons, 23 3s.; Orchestra Stalls (Numbered), 10s. 6d.; Grand Tier, Dress Seats (Numbered), 7s.; Upper Circle Seats, 4s.; Pit, 2s. 6d.; Amphitheatre, 1s.

SUBSCRIPTION.

Private Boxes, Upper Circle (for Four Persons), for 24 Representations, 35 Guineas; for 48 Representations, 68 Guineas; for 72 Representations 95 Guineas. Private Boxes, Stall Tier (for Four Persons). For 24 Representations, 60 Guineas; for 48 Representations, 114 Guineas; for 72 Representations, 160 Guineas. Private Boxes, Grand Tier (for Four Persons). For 24 Representations, 72 Guineas; for 48 Representations, 136 Guineas; for 72 Representations, 182 Guineas. Orchestral Stalls (Numbered). For 24 Representations, 41/2s.; for 48 Representations, 23s.; for 72 Representations, 32s. Grand Tier, Dress Seats (Numbered). For 24 Representations, 2s. 15; for 72 Representations, 21s. All Subscriptions to be paid in advance.

Subscribers are respectfully informed that the dates subscribed will be strictly adhered to, and no nights given in lieu of *Subscription Nights*, except by request. Arrangements for special Subscriptions may be entered into on application at the Temporary Box Office, at Messrs. CRAMER & CO. (Limited), 201, Regent Street.

The Box Office will be opened under the Direction of Mr. NUGENT, in the Grand Entrance of the Theatre Royal Lyceum, on the 19th December, 1870.

(Dec. 10, 1870.)

CRYSTAL PALACE.—THIS DAY (Saturday).
CONCERT and AFTERNOON PROMENADE.—Beethoven's Septet and Overtures. "CORIOLAN;" Overture, "DER FREISCHÜTZ," &c. Mdlle. Leon Duval and Signor Foli. Conductor—Mr. MANNES.—Admission 2s. 6d., or by Guinea. Season Tickets ; Stalls, 2s. 6d.

CRYSTAL PALACE.—LAST OPERAS OF THE SERIES, TUESDAY and THURSDAY next. "FRA DIABOLO" and "IL TROVATORE," under the direction of Mr. W. G. PERREN. Madames Blanche Cole, Mariani, Goodall, Long, Messrs. Parkinson, Perrin, Cottle, Temple, A. Cook, Fox, Lewis, &c. Full Orchestra and Chorus. Conductor—Mr. MANNES. Shilling Fox, 2s. 6d. for either opera now ready.

ROYAL ITALIAN OPERA,
COVENT GARDEN.

POSITIVELY THE LAST NIGHT OF THE SEASON.

THE DAY (Saturday), December 10, MEYERBEER'S grand Opera, "LES HUGUENOTS." Raoul du Naugis, Signor Vizzari (his first appearance in that character) ; Il Conte di Nevers, Signor Cotogni ; Il Conte di San Bris, Signor Caravoglio ; Bois-Rose, Signor Rinaldin ; De Cosse, Signor Tagliacico ; De Retz, Signor Casabon ; Meru, Signor Fallar ; Tavannes, Mr. W. Morgan ; Marcello, Signor Antonucci ; Margherita di Valois, Mdlle. Sinico ; Urbano, Mdlle. Scalchi ; Dama d'Onore, Mdlle. Bauermeister ; and Valentine, Mdlle. Tjetjens. Conductor—Signor Agnelli. The Incidental Ballet will be supported by Mdlle. Blanche Riccois, M. Desplaces, and the Corps de Ballet.

Stage Manager Mr. A. HARRIS.

The opera commences at eight o'clock. Prices: Stalls, 10s. 6d. ; Grand Circle Seats, 7s. 6d. ; Reserved Box Seats, 5s. ; Amphitheatre Stalls (reserved), 4s. ; Amphitheatre Stalls (unreserved), 3s. ; Pit 4s. ; Amphitheatre, 2s. Private Boxes from 10s. 6d. to £4 4s.

BEETHOVEN CENTENNIAL FESTIVAL REPRESENTATION, SATURDAY, December 17, 1870.—A special performance of "FIDELIO" will take place at the ROYAL ITALIAN OPERA, COVENT GARDEN, in honour of the above occasion. Florestano, Signor Gardoni ; Rocco, Signor Foli ; Jacquin, Signor Rinaldin ; Il Ministro, Signor Tagliacico ; Pizarro, Signor Caravoglio ; Marcellina, Mdlle. Sinico ; and Leonora (Fidelio), by Mdlle. Tjetjens. Conductor—Signor Agnelli.

Commence at Eight o'clock. Stalls, 10s. 6d. ; grand circle seats, 7s. 6d. ; reserved seats, 5s. ; amphitheatre stalls (reserved), 4s. ; amphitheatre, 2s. Boxes, stalls, and places at the box-office (under the portico of the theatre), open daily.

COLLEGE OF ORGANISTS.

THE ANNUAL CHORAL FESTIVAL will be held on FRIDAY NEXT, the 16th inst., at the Church of St. George-the-Martyr, Queen Square, Bloomsbury. Preacher—the Rev. T. J. ROWSELL, M.A., Rector of St. Margaret, Lothbury, and Chaplain-in-Ordinary to Her Majesty. The Choir will comprise the gentlemen and boys from Her Majesty's Chapel Royal, St. Paul's Cathedral, Westminster Abbey, Lincoln's Inn, St. Michael's, Cornhill, &c. &c. JAMES COWARD, Esq., and F. E. GLADSTONE, Esq., will preside at the Organ. Service to commence at Seven, p.m. R. LIMBUS, Hon. Sec.

TUESDAY MORNING NEXT.

ROYAL ACADEMY OF MUSIC.—Instituted 1822.— Incorporated by Royal Charter, 1830.

UNDER THE IMMEDIATE PATRONAGE OF HER MAJESTY THE QUEEN,
HIS ROYAL HIGHNESS THE PRINCE OF WALES,
HIS ROYAL HIGHNESS THE PRINCESS OF WALES,
HIS ROYAL HIGHNESS THE PRINCE CHRISTIAN,
HIS ROYAL HIGHNESS THE PRINCESS CHRISTIAN,
HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE.
President—THE EARL OF DUDLEY.
Principal—PROFESSOR W. STENDALE BENNETT.

The next PUBLIC REHEARSAL, open to Subscribers, Members, and Associates will take place at the Institution, on TUESDAY Morning next, the 13th inst., commencing at Two o'clock, when will be performed (for the first time in this country) Parts 1 and 2 of the CHRISTMAS ORATORIO (Weihnachts Oratorium), of JOHN SEBASTIAN BACH.

By Order, JOHN GILL, Secretary.
4, Tenterden Street, Hanover Square.

BENEDICT'S "ST. PETER," at ST. JAMES'S HALL, on TUESDAY EVENING, Dec. 13, at 8. Mdlle. Tjetjens, Mdlme. Patey, Mr. Sims Reeves, Mr. Raynham, Herr Stockhausen, and Mr. Barnby's Choir. Conductor—Mr. BENEDICT.

"It is long, very long, since such an Oratorio has been written."—*The Times*. "Mr. Benedict has achieved a great thing: in other words, he has written the finest Oratorio since *Eliah*."—*Daily Telegraph*. "St. Peter will be acknowledged as Mr. Benedict's *chef d'œuvre*—as a work which nobly crowns all his previous labours."—*Standard*.

Sofa Stalls, 2s. ; Area Stalls, 10s. 6d. and 5s. ; Balcony Stalls, 10s. 6d., 7s., and 5s. ; Balcony, 3s. ; Admission, 2s., at NOVELLO's, 1, Berners Street, and 3s., Poultry ; the principal music-sellers ; and AUSTIN, St. James's Hall.

SACRED HARMONIC SOCIETY, EXETER HALL. Conductor, Sir MICHAEL COSTA.—FRIDAY NEXT, Dec. 16, at 8. Mdlle. Leon Duval and Signor Foli. Conductor—Mr. MANNES.—Admission 2s. 6d., or by Guinea. Season Tickets ; Stalls, 2s. 6d.

M. W. BALFE.
ST. LEGER'S REMINISCENCES OF THIS POPULAR COMPOSER
Will be Published
NEXT WEEK.

MR. GEORGE RUSSELL'S CONCERT.
PUBLIC HALL, CROYDON.

MR. GEORGE RUSSELL'S ANNUAL EVENING CONCERT, on TUESDAY, December 13th, 1870, to commence at Eight o'clock. Vocalists—Miss Banks and Mr. Nordblom (his first appearance at Croydon). Instrumentalists—Pianoforte, Mr. George Russell ; Violin, Herr Stram ; 2nd Violin, Herr Ries ; Viola, M. Zerbini ; Violoncello, Herr Daubert. Conductor, M. Zerbini. The present year being the Centenary of the birth of Beethoven, Mr. Russell has determined to select the whole of the Programme, vocal and instrumental, from the works of that immortal Composer. Prices of Admission—Reserved Seats, 5s. ; Family Tickets (to admit five), 1s. ; Reserved Seats (not numbered) in the Body of the Hall, 2s. 6d. ; Unreserved Seats in the Body of the Hall or Balcony, 1s. Tickets and Programmes to be obtained of Mr. Warren, Bookseller, High Street, where a Plan of the Hall may be seen and places secured ; and of Messrs. Webb, Musicsellers, North End.

MR. MAYBRICK will be at liberty to accept engagements after December 25. Address, care of Messrs. HUTCHINGS & ROMER, Conduit Street, W. ; or, Mr. GEORGE DOLBY, 52, New Bond Street, W.

"THE YOUNG VOCALIST."
TWELVE SONGS, selected from MOZART, WEBER, MENDELSSOHN, SPORER, &c. "There is no need to prove that Mrs. Mounsey Bartholomew has discovered a real want. That she has satisfied us most admirably, we have pleasure in testifying."—*Musical World*. "The name of Mrs. Bartholomew on the title-page is a sure guarantee of its excellence."—*Illustrated News*. Published by GRIFFITH & FARREN, St. Paul's Church Yard.

MONTHLY POPULAR CONCERTS, BRIXTON.
Second Season. Director, Mr. RIDLEY PRENTICE. THIRD CONCERT, NEXT TUESDAY, December 13th. Messrs. H. BAGROVE, Richard Bagrove, Aylward, Minson, and Ridley Prentice. Vocalists—Miss Blanche Cole, Mr. Hillier, and Mr. Harley Vinning. Tickets, 3s. 6d., 2s., 1s., at 9, Angel Park Gardens, and Music shops.

MISS EMMELINE COLE begs to announce that her engagement at the Gaiety Theatre will terminate on Dec. 24th, that she will be at liberty to accept engagements for Oratorios, Concerts, Operas, &c., after that date. Address to George DOLBY, Esq., 52, New Bond Street, W. ; or, Miss EMMELINE COLE, 4, Fitzroy Street, Fitzroy Square.

Just Published,
A CHANT,
"TE DEUM."
By Dr. BUNNELL.
Price 3d.
To be had of the COMPOSER, The Close, Norwich.

CHRISTMAS MUSIC FOR VOICE AND PIANO.—

VOCAL.	PIANOFORTE.
New Year's Chimes, 3s.	Chiming May Bells, 3s.
The Snow Lies White, 3s.	The Bells of Aberdovey, 3s.
Norah, Sweet Norah, in D and F, 3s. each.	Norah, Sweet Norah, 3s.
The Snowdrop, 3s.	The Louis Quadrilles, 4s.
The Wishing Cap, 3s.	Sweet Norah Waltzes, 4s.
Happy be thy Dreams, 4s.	Echo of Lucerne, 4s.
	The No. 1 Musical Box, 4s.
	All at half-price, post free.

London : ROBERT COCKS & CO., New Burlington Street.

MR. WILFORD MORGAN.
MR. WILFORD MORGAN, of the Royal Italian Opera, can accept engagements for Oratorios, Concerts, &c. Address, 18 Surrey Street, Strand, W.C.

BENEDICT'S renowned Ballad, "ROCK ME TO SLEEP," will be sung by MISS JESSIE ROYD, December 20th, in Mrs. John Macfarren's Pianoforte and Vocal Recital, at Coalbrookdale.

MADAME R. SIDNEY PRATTEN, Teacher of the GUITAR and CONCERTINA, begs to inform her Friends and Pupils that she has returned to Town for the winter season.—38, Welbeck Street, Cavendish Square, W.

Just Published, price 3s. Free by post for 1s. 6d.
LES VENTS D'AUTOMNE,
Rêverie pour Piano, dédiée à la Mémoire de LAMARTINE,
Par M. J. TOLMIE.
London : ROBERT COCKS & CO., 8, New Burlington Street, W.

BRISSAC'S eminently successful "VALSE DE BRAVOURE," will be played by Mrs. John Macfarren, in her Pianoforte and Vocal Recital, at Coalbrookdale, on Tuesday, December 20.

DEJAZET AND DRAMATIC EXPOSITION.

The question whether the needs of the dramatist produce the actor, or those of the actor the dramatist, is about as interesting in itself and as capable of solution as the well-known puzzle of the physiologist, whether the egg precedes the chicken or the chicken the egg, or a metaphysical inquiry concerning which the minds of some young ladies are greatly exercised, whether kissing comes from licking or licking from kissing. For purposes of art, however, it may be assumed that the actor comes after the dramatist as his interpreter and illustrator. The theory which deduces all dramatic entertainments from pantomime, would, of course, point to a contrary conclusion. But, putting on one side these barren speculations, we may safely assume that in essentials the dramatist is the creator, and the actor his exponent. When, as is not seldom the case, the dramatist is one of the master minds of the universe, the task of the actor is strictly defined. Under no conceivable circumstances must he overpass the limits assigned him by his author. No difficult task this, of course, seeing how huge a bulk he has ordinarily to inflate in order to present a reasonable idea of the figure designed by the poet. No toleration whatever would be accorded those who endeavoured intentionally and consciously to overstep the boundaries of the characters of Shakspere and Goethe. But in the case of subordinate writers affairs are different. Not seldom the individuality of the actor is more potent, more eccentric, more prevailing than that of the dramatist, who is compelled to write up to his mouthpiece, and become, as it were, the interpreter of his interpreter. This habit has of late days become increasingly prevalent. So large an increase of theatres as has of late been witnessed, unless accompanied by some discovery of new actors, some histrioic California, drives a certain percentage of the houses to depend for attractions upon the popularity of one star actor, rather than upon the merits of an adequate and a well-balanced company. When such a state of things prevail the production of masterpieces of the drama next to impossible, and the object of the manager becomes to provide pieces calculated to display in most favourable light the execution, ability, or eccentricity of the "star." How many pieces in which rough and powerful pathos was overlaid by homely humour succeeded each other at the Olympic while the management had Mr. Robson on its boards, and how many times did Mr. Alfred Wigand appear as the hero of dramas in which the tenderness of the situation was supposed to be increased by the broken English of the principal exponent? We could of course multiply *ad nauseam* instances of the kind. An actor now, indeed, feels almost aggrieved at being asked to form an item in the cast of an important piece, and waits for his opportunity of forming the whole of a less ambitious drama. We wonder how many actors there are in London at the present moment who have not somewhere at hand dramas written especially for them, and offering them the opportunity of showing the public the range of their unsuspected abilities. Not many, we fancy. Fortunately, however, opportunities are seldom offered except in the case of actors of signal ability, and the mediocrities who will have the stage to himself is forced to invest the earnings of a lifetime in an attempt to be his own manager, and generally ends by being his own public also. In cases, however, wherein executive ability is distinct and high little can be advanced against the practice of writing up to an actor. We have many actors who would add comparatively little to the general strength of a company, and who yet are almost a host or a company in themselves. Some of our most popular comedians would make a poor show in a subordinate character in a classic comedy, and are yet excessively amus-ing in the class of parts written expressly for them, in which we are accustomed to see them.

Of actors of this class Mdlle. Déjazet is the type and ideal. During a career which is now the longest of any living actor—if it is not, indeed, the longest—on record, Mdlle. Déjazet has appeared in comparatively few good or important pieces. From the commencement of her career to the present time—which is far, apparently, from its close—she has played generally in works written to suit her special and admirable talent. No living actress has been the heroine (or hero) of so many successful plays, or so few plays that will be remembered after her death, except in connection with herself. The talents of Mdlle. Déjazet, early announced but gradually developed, are exactly of the kind that suits light comedy in a small theatre. She is in this respect and in some others, like our own Marie Wilton. On a small stage she is admirable; in a large theatre, and with imposing surroundings, we should scarcely care to see her. It may be doubted even whether as Cherubin, the one classic part for which she seems made, Mdlle. Déjazet would be at home on the boards of the Français or any theatre of first-rate size and importance. In such houses as the Variétés, the Palais Royal, or the house rechristened after herself, she is unsurpassable. Marvellous exactitude, delicacy, and finish of execution constitute the secret of her success. She has in fact, few natural gifts for the stage. Her diminutive figure tells against her rather than in her favour, and her voice is poor in quality and at times false in note. Such, however, are the purity and finish of her execution that she is not only the daintiest of actresses in certain characters but is regarded as being without exception the best render of vaudeville couplets in France.

From her earliest years Mdlle. Déjazet seems to have been destined to the position she fills. She was a "star" almost before she had ceased to be a baby. First at the Théâtre du Jardin des Capucines, and subsequently at the two théâtres des Jeunes Elèves, situated in the Rue de Bondy and in the Rue de Thionville, since named Rue Danphine, Mdlle. Déjazet displayed her infant

airs and graces. From the house last named she was carried off to play at the Vaudeville, the rôle of the Fée Nabot in the *Belle au Bois Dormant*. Here she obtained a marked triumph, and half the Parisian managers bid for the juvenile celebrity. Suffering health, however, which sent Mdlle. Virginie into the country, was the cause of the rupture of her relations with the Vaudeville, which took place in 1817. Four years later she appeared at the Gymnase, and played in several pieces. Here it was she first assumed the male costume in which her principal triumphs have been won. The marriage of the Duc de Berry with the Princess Caroline of Naples was the cause of the Gymnase taking for a time the title of the Théâtre de Madame, a title it bore while associated with the most marked success of Madame Déjazet and of M. Scribe, who, for the theatre, and to a great extent for the actor, composed his *Théâtre de Madame*. For a while Madame Déjazet divided with Leontine Fay the honours of the prosperous house, appearing in *Les Deux Collégiens*, *La Petite Sœur*, and the delightful comedy, one of the best of Scribe's early works, *Le Plus Beau Jour de la Vie*. This house she left in consequence of difficulties caused by the presence of her associates and rivals, Leontine Fay and Jenny Vertpré, carrying with her to the Théâtre des Nouveautés her growing fame and a measure of her good fortune. Here it was that her impersonation of the little Corporal in *Bonaparte à Brienne* raised her popularity to the height. As Henri IV. en Famille, and Henri V., she was only less successful. During her appearance at the Palais Royal, however, the climax of her reputation was reached. At the Palais Royal, to which she went in 1832, it was that she played Vert-Vert, Fretillion, Richelieu, in the piece in which she has appeared during the last week, and a host of similar characters. Twelve years she remained at this house, which she quitted for the Variétés. Here she re-produced the *Premières Armes de Richelieu* next to *Bonaparte à Brienne*, her favourite piece, and she played, for the first time, in *Gentil-Bernard*, *Le Moulin à Paroles*, and *Le Marquis de Lauzun*. Her subsequent career need not be traced at any length. After a long tour in France and a visit to London, she returned to the Gaité, played at the Variétés in 1855 Le Sergeant Frederic, and in 1859 took the Théâtre des Folies Nouvelles on which she bestowed her name. In the following year she obtained her first success in this house in the M. Garat of Sardou. In 1862 *Les Prés Saint Gervais* obtained a triumph recalling the most memorable successes of this actress. This was followed two years later by the *Dogel* of M. Sardou, which had a reception nearly as favourable.

Other pieces in which at the Déjazet Mdlle. Déjazet has been seen to advantage are *Les Premières Armes de Figaro*, *L'Argent et L'Amour*, *La Douairière de Brienne*, *P'tit Fils*, *p'tit Mignon*, *the Grain de Sable*, *Lantara*, and *M. de Belle Isle*. In all these pieces, in all the characters in which she has appeared, that is, Mdlle. Déjazet has shown herself pre-eminently the artist. No small touch that can add to the beauty of a picture is ever wanting. She possesses in perfection the art of disguising herself, and carries still the costume of a man, or rather of a boy, as no living actress can wear it. At the present moment, when the devices to which age drives are apparent to those who are false enough to art to investigate too profoundly the source of their gratifications, Mdlle. Déjazet is inimitable, and the style of her acting is a lesson to our actresses such as we should gladly see them take to heart. Everything is perfect as polish and daintiness can make it. There is no kind of coarseness. The word which in other lips would be coarse does not sound so when delivered by her. Movement, gesture, conduct of voice are equally admirable, and the style in which a song is given seems almost to add significance to words and melody to music. Such has been the career of the admirable actress now among us. With an individuality so strong as she possesses, and with a talent such as hers, there is matter for rejoicing that the characters she has assumed are shaped for her. She is in herself almost a vindication of the star system. Among the characters she has played one or two must not be forgotten. In addition to those named she has appeared as the Lisette of Beranger, as Sophie Arnould, and once as herself, having played in a piece entitled *Mademoiselle Déjazet au Seraï*.

J. K.

HEARTS OF OAK.

(For Music.)

The Hearts of Oak, are Oak Hearts still,
And Watchful every hour;
And should the Russians make a noise,
To quiet them, the British Boys
Will use their utmost power.
In the Crimean War, and many an Historical Champaign,
Side by side They Charged the enemy
And Hundreds Were slain.
But still they marched to victory
Which was Their Country's gain.
Then let the young ones Show
If justice Be their Cause,
That the good and Brave veterans,
Fought not in vain their wars,
And at the Bugle Sound,
March as they Did of old,
And Prove to all There enemies
That they Can their Country's fame uphold. G. E. T.

[Dec. 10, 1870.]

MUSIC IN NEW YORK.

(From our own Correspondent.)

The success of the Nilsson concerts has absolutely killed the season here, as far as any other *troupe* are concerned, and during the absence in Boston of the fair Swedé there has been an entire dearth of Music. Nilsson in Boston has created a profound impression, and the enthusiasm there about her has been shown even more than in New York. Her return is eagerly awaited by our amateurs, especially as she is to give us some idea of her skill in oratorio. The *Messiah* is announced for the 25th of November, with Miss Pauline Canissa, Miss Cary, Mr. Simpson, our recognized oratorio tenor, and Mr. Whitney, the Boston basso, as the other soloists. The Mendelssohn Union will provide the chorus, and Mr. George Bristol will conduct the orchestra. Bristol, by the way, has been rather prominent of late by the production at Niblo's Theatre of his opera, *Rip Van Winkle*, with Mrs. Richings-Bernard, Mr. Castle, and Mr. Henry Drayton in the principal parts. The work was played four nights, but contains too much dull dialogue to be an entire success. The music is very pleasing in several points, and the chief ballads—which in style are not unlike those of Balfé—were warmly encored. The orchestration is good, and often effective, especially so in the scene where Rip meets Hendrik Hudson and the demons of the Catakill. Mr. Drayton was in every way admirable as Rip Van Winkle, singing and acting in the most satisfactory manner. Of the other performers but little can be said. The opera was first brought out here in 1855 at the same theatre, with Louis and Susan Pyne, W. H. Harrison, and Mr. Stretton in the cast; and the performance was in every way superior to the present one.

The English Opera Company played at Niblo's for three weeks, and gave satisfaction, though it did not crowd the house. The singers worked hard, and gave a great variety of operas, including such elaborate works as *The Huguenot* and *Oberon*; but these two did not draw as well as *Trovatore* and the *Bohemian Girl*. The other operas produced were *Martha*, *Marriage of Figaro*, and *Rose of Castile*. Mrs. Richings-Bernard, as a general thing, sang with great intelligence and excellent taste, and showed more dramatic force than she has ever done before. The contralto of the *troupe*—Mrs. Zelma Seguin—is always a favourite here, and is likely to visit England soon, having received propositions from her cousin, Madame Parepa-Rosa. She is a very pretty young woman, at home on the stage, and gifted with a most charming voice. She was formerly a Miss Zelma Harrison, of this city, and is married to Edward Seguin, a son of the once celebrated basso. Her husband is also a member of the opera *troupe*. It is expected that, in the spring, this company will sing at Booth's Theatre.

The Opéra Bouffe *troupe*, at Fisk's Theatre, have produced Offenbach's *Brigands* with fair success. The second act contains some very pretty melodies, and the singing of Mlle. Persini, who takes the part of a lover—who ought by all operatic tradition to be a tenor—is much admired. Madame Montaland is the *prime donna*. She has, like conscience, "still small voice," but is noted for the sweetness of her smiles. The opera is splendidly mounted. It contains a large proportion of dialogue, but is free from the vulgarity which characterizes most of the librettos to which Offenbach has set his music.

The German Opera *troupe* is doing well at the Stadt Theatre. Only the Germans attend. Scarcely half a dozen native Americans are to be found in the house. Mlle. Lichimay, the *prime donna*, has made a very great hit in *Norma*, *Lucresia*, and *The Jewess*. A very charming, young girl—Romer by name—is the *seconda donna*, and there are three tenors, Bernard, Himmer, and Habermann, the two latter belonging to our resident talent. The basso, Franosch, is excellent. The performances are altogether the best that have been given here in the lyric line for years, though to the great mass of our musical amateurs know as little about them as they might about operatic representations in Kamtschatka. Wagner's *Tannhäuser* and *Lohengrin* are both underlined for early production by this company. The *Prophète*, with Clara Perl, is indefinitely postponed. Rose Czillag, the Hungarian *prime donna*, is in town, and will make her American *début* at the first Philharmonic concert of the season. Efforts are making to organize an Italian opera *troupe* with Czillag as *prime donna*, Lefranc as tenor, and Susini as basso. Nothing will be done in this line, however, till Nilsson is out of the way, for her attractiveness with the public is too great to admit of any competition.

The death of Balfé is sincerely regretted here, and much surprise is expressed at the comparatively little attention paid to the event by the English papers. The best and most appreciative biographical notices of Balfé have appeared on this side of the water. Here his music is as well known as in England.

The German Liederkranz Society has given a performance of Liszt's oratorio, *St. Elizabeth*, which was listened to with greater attention than pleasure by a purely Teutonic audience. A Frau Werner sang with great taste, but the solo music of the oratorio is so ungrateful that the best artists can make but little effect in it.

TROVATOR.

MUSIC IN BRADFORD.

(From our own Correspondent.)

We have had two highly interesting concerts here lately. The first was a subscription concert, at which Beethoven's septet was most beautifully performed, Herr Wilhelmj, the leading violinist, being associated with Messrs. Baetens (viola), Vieuxtemps (violoncello), Neuwirth (contra basso), Grosse (clarinet), Willmann (horn), and Raspi (bassoon). It was evident that the performance had been preceded by careful rehearsals, and the beauties of this sublime composition were brought out with a delicacy and a spirit which gave great satisfaction, the entire work being listened to with the profoundest attention. Mr. Hallé played Weber's *Allegro*, in A flat, a prelude of Mendelssohn's, and one of those exceedingly pleasing compositions by Heller, called "Dans les Bois." Herr Wilhelmj's playing in octaves we have never heard equalled, and he appears to advantage in the small "Pièces de Salon," with which he understands how to fascinate his audience. The programme was agreeably interspersed with vocal pieces by Madame Leon Duval, Mlle. Scalchi, and Signor Ciampi, who each contributed a share to the pleasures of the evening, Mlle. Scalchi's beautiful voice in particular being greatly admired and applauded.

The second concert was given last Monday by the Festival Choral Society, in commemoration of the Beethoven centenary, and had been got up with great care in order to make it as worthy a festival as the resources of the society would admit. A small but efficient band of forty-four performers had been engaged for the occasion, and the solos were entrusted to Miss Amy Empall and Mrs. Lincey Walton, both of Bradford, and Mr. W. Coates and Mr. W. Winn, both formerly our townsmen. The first part was occupied by Beethoven's Mass in C, which was very effectively rendered under the talented conductor, Mr. Broughton, who had taken special pains with its rehearsal. The second part opened with the quartet in E flat, Op. 16, played by Messrs. Broughton (piano), Iles (violin), Bowling (viola), and Vieuxtemps (violoncello). After the Mass, this work fell rather flat at starting, but the performance was so full of life and warmth, that it soon engaged the attention of the vast audience, who showed, by hearty applause, their appreciation of classical music. The trio for soprano, tenor, and bass, "Tremate empi," Op. 116, and the lovely canon from *Fidelio* were effectively sung. Mr. Linck, an amateur with a powerful and melodious voice, gave "Adelaide," and was much applauded. Mrs. Lincey Walton obtained a well-deserved encore in "In questa tomba," and Miss Empall sang the aria, "Per Pieta," Op. 48, with great feeling. The chorus gave "Meerestille und glückliche fahrt," Op. 112, and the "Dirge," composed for four trombones, and afterwards arranged for male voices and trombones for Beethoven's funeral. This was sung almost to perfection, the four trombones also doing their part remarkably well. The concert closed with the grandest of all choruses, the "Hallelujah," from the *Mount of Olives*. The extraordinary variety of music, all by one composer, all beautiful, and to a great extent not heard here before, helped to make one of the most enjoyable musical evenings we have had for a long time, and we must congratulate the Bradford Festival Chorus Society upon the success achieved. The book of words had been arranged and embellished with great taste, and contained a very excellent likeness of Beethoven on the first page.

COLLEGE OF MUSICIANS.

(From an Occasional Contributor.)

At the monthly term meeting of the College of Musicians, at Shaftesbury Hall, Thursday evening week, Mr. W. Harvey read a paper on "The Structure of the Vocal Organs," exhibiting the laryngoscope and other instruments. Mr. J. J. Haite read a paper on "Beethoven." The programme of the evening included the Sonata in A flat, Op. 26, and "Moonlight Sonata," played by Mr. W. C. Fiby; "Hallelujah," from *Mount of Olives* (Beethoven); "Ti prego" (Reissiger), by Misses Carter and Jezes and Mr. Collier, with a selection from Bishop's glee by the College choir, under the conductorship of Mr. Alfred Mullen. Mrs. Mullen and Miss Haite presided at the pianoforte.

The second of the Saturday chamber concerts was given on the 3rd inst. Miss Carter was encored in "The Soldier Tired," and joined Mr. G. Carter in "La ci darem." Miss Marion Clifford sang "The Night Winds" (Sullivan), and "The Nightingale's Trill" (Ganz). Mr. E. Carter was encored in "Non piu Andrai." Mrs. Falkner sang "My truant love is near" (Haite). Mr. G. Carter and Mr. A. de Frey also contributed songs. Miss Moore was the accompanist.

To the Editor of the "Musical World."

Sir,—Will you allow me to point out an error in the recent programmes of the Crystal Palace. The operetta of *The Forester's Daughter* is ascribed to the celebrated composer Offenbach, instead of to yours obediently,

24, George Street, Ryde, Dec. 7, 1870.

W. CHALMERS MASTERS.

NEW SALOON ORGAN BY M. GERN.

The following is a description of the new organ just erected at West Lodge, Clapham Common, for J. W. Dixon, Esq., by M. August Gern, of Queen's Buildings, Pancras Street, Tottenham Court Road:—

GRAND ORGAN (CC TO G), 56 NOTES.			
Feet.	Notes.	Feet.	Notes.
Montre	8 .. 56	Dulciana	8 .. 44
Prestant	4 .. 44	Doublette	2 .. 56
Bourdon	8 .. 56		

REGIST (CC TO G), 56 NOTES.			
Feet.	Notes.	Feet.	Notes.
Flute traversière harm.	8 .. 46	Flute douce	4 .. 56
Viole de Gamb	8 .. 56	Baoun et Hautbois	8 .. 56
Voix Celeste	8 .. 56	Vox humana	8 .. 44
Octavin (harm.)	2 .. 56		

SOUBASS 16 feet, 29 notes.

COMBINATION PEDALS.

Great to Pedals,	Composition Swell.
Swell to Pedals.	Ditto, ditto.
Swell to Great.	Tremulant.
Composition Great.	Expression.
Ditto, ditto.	

The Consol, which comprises the manuals and all couplers, is about (the furthest point) 30 feet away from the organ; considering the long action the manuals are very light touch. The case is of black and gold in Louis XVI. style, with burnished tin front pipes. There is in the instrument large self-regulating reservoir supplied by two feeders from the bottom of the house, which are put in motion by an hydraulic engine. All brass squares are used in the key action, and everything is of the best material and workmanship; all interior pipes are of metal, of a composition of ten per cent. of lead only. The whole is very compact, and easily got at if out of order.

The organ was "opened" on Thursday evening by the Rev. F. Scatson Clark, who ably displayed all the varied excellencies of the instrument, its sweet tone, and light touch—so light, in fact, that a lady might play upon it with ease—being specially noticeable. Mr. Clark played several extempore pieces in addition to his clever Fantasia in F, and his bright and spirited "Marche aux Flambeaux." The organ music was agreeably varied by some duets, in which Herr Oberthür's harp playing was much admired, and his own nocturne, "La Prière," with its charming melodious subject, formed one of the features of the programme. As a specimen of a perfect saloon organ on the best French model, this instrument is unique, and M. Gern may fairly be congratulated on the success of his work. The case is most elegant in design, and the mechanism is perfect.—*Choir.*

"Some time ago"—adds one of our own correspondents—"a similar organ was built by M. Gern for a gentleman in Kensington, at which inauguration a concert took place, with the co-operation of Mdm. Osborne-Williams, Mr. Silas, Mr. Hallett Sheppard and M. Oberthür. The beautiful tone of this organ was greatly admired by everyone present, and it was particularly observed that its power could so nicely be regulated, as perfectly to suit the organ playing in a drawing-room. Nor must we omit to mention the very fine organ erected by M. Gern for the church of Notre Dame de France in Leicester Square, having been present at several very interesting organ recitals given there by Mr. Hallett Sheppard, who on such occasions was assisted by M. Oberthür. The combination of harp and organ produces most lovely effects, and Gounod's 'Meditation' and also M. Oberthür's own composition, 'La Prière,' for harp and organ, have been particularly admired. Mr. Hallett Sheppard's splendid execution, tasteful combination of the various stops, of which the 'Vox humana' was a particular fine one, and his wonderful pedal playing came out to the greatest advantage in the grand works of Bach, Mendelssohn, &c. We hear that M. Gern is now building a large organ of three manuals, which is intended for Belfast."

—o—

"THE PAREPA."

The following letter has been addressed to Madame Parepa by the directors of the New York Steam Navigation Company:—

DEAR MADAM,—We have been called upon to give a name to a three-masted schooner. Not having time to obtain your consent we have taken the liberty of calling her "The Parepa" * * * * Trusting that the name so honoured and beloved in America may be to "The Parepa" a token of the success it represents, and that our action will not be disapproved,—We are, dear Madam, your very respectful and obedient servants,

B. J. METCALF & CO.

107, Wall Street, New York,
November, 1870.

PESTH.—The Abbé Franz Liszt intends giving, after the Beethoven Centenary Festival, a few Matinées Musicales. At Christmas, he will proceed to Weimar, where the Grand Duke has offered him one of two estates, at his choice, in order that he may settle down there and devote himself entirely to music.

NILSSON IN BOSTON.

Mdlle. Nilsson's success in the American home of classic music continues unabated, if we may judge by the following extract from the *Boston Post*:—

"The Nilsson matinée in Music Hall, Saturday afternoon, was a success in the best sense of the term. The treasury was a delight; the audience an enthusiasm; the performance a triumph. We might foot up or down the column here—but that would not be just to the public, the performing artist, to Strakosch, or to the *Post*. As a matter of course, the programme was up to the occasion; and the occasion was up to an exacting standard. First of the star—the northern Swedish luminary. She showed aurora-like. If Music Hall was lit by nothing else, it was unmistakably brilliant. As upon her first graceful bow to a Boston public, she sang Handel's Angels ever bright and fair! Into it even more than formerly, she infused a feeling, fervour, and spirit of devotion that won all hearts (and ears). Her second effort was the mad scene from *Hamlet*. Of this we have already remarked upon when presented at a former concert. It is not only a vocal but a dramatic triumph. It is not so much Nilsson as Ophelia that impresses and infuses the auditor. It was full of lyric power and melodious expression, and simply took the audience by storm. She was recalled in the most emphatic manner and gave 'Home, sweet Home,' with a simplicity, sweetness, and pathos that won all ears. Its melody was like nectar. In the second part of the programme she sang 'The Last Rose of Summer,' which fairly entranced the audience. If some were not electrified by the scene from *Hamlet* at least there were none who did not comprehend the melody and appreciate the sentiment of this simple but touching melody. 'The Last Rose of Summer' has a most extraordinary popularity; and into it on this occasion was breathed the odorous harmony and delicious freshness of all that could be extracted even from the first rose in summer—one of those delightful flowerings which make of early June the poetic floral offerings of the round season. In response she sang a Swedish *bolero*, and still later, 'Old Folks at Home.' The touching measures of the latter were a positive delight to all hearers."

"The Nilsson troupe gave a sacred concert in the Church of the Disciples. North Bridgewater, in aid of the Swedish Lutheran Church. Nilsson on learning that the church needed assistance to complete a favourite enterprise, volunteered with alacrity to give her services. The result was that the sum of 2500 dols. was realized. This is a splendid contribution of genius to charity, and will be remembered when even some of Nilsson's greatest artistic achievements fade from memory. She sang in the finest manner 'Ave Maria,' with violin obbligato by Vieuxtemps, and subsequently a bouquet of Swedish melodies. In each her efforts fell upon entranced ears. The other members of the troupe Miss Cary, Brignoli, Verger, Vieuxtemps, and Bosoni, also took part in the entertainment each imitating the generous example of the fair nightingale of Sweden."

WEIMAR.—Herr Gottschalg has been appointed Court-Organist.

MAGDEBURG.—Rebling's Vocal Association for Sacred Music lately gave a capital performance of Mozart's *Requiem*.

SZÉSZGÁRD.—The Abbé Franz Liszt has just written a new composition entitled "Mosonyi's Grabgang," and consisting of a "Lamento" and "Triumph."

SALZBURG.—On the occasion of the St. Cecilia Festival, which is also, the anniversary of the foundation of the Salzburg "Liedertafel," Herr Max Bruch's *Scenen aus der Frühjahrssaga* were performed. The principal vocalists were the Countess Hedwig, Gottesburg, Herren Strehlein and Huber. The chorus and band, under Herr Bach, were highly effective.

POSEN.—Miss Watson, a young English artist, has been singing here with marked success. She made her first appearance as Agatha in *Der Freischütz*, and was most cordially welcomed, but her triumph was still greater in the part of Alice, in which she quite carried away the audience. Her voice—a high soprano, of pleasing character—has been carefully trained. Her acting is good, and her pronunciation of German capital. She was called on the fall of the curtain.

CASSEL.—The first of the series of Wipplinger's Quartet Soirées augured well for those which are to follow. The programme contained three quartets by three great masters—Haydn, Mozart, and Beethoven. The audience were at first rather cool; they did not seem up to such music, for the first movement of Haydn's quartet failed to elicit the slightest mark of approbation or delight from them. Gradually, however, they warmed up, becoming more and more demonstrative, until their enthusiasm reached its culminating point during the performance of the Quartet by Beethoven.

CHEMNITZ.—The members of the Singacademie lately gave a concert when they were assisted by Mdlle. Mathilda Wekerlin and Herr Göthe, both from the Royal Operahouse, Dresden. The programme was of a somewhat varied character, containing the Symphony in D minor, Op. 120, Schumann; scena and air from *Der Freischütz*, Weber; "Frühlingsbotschaft," Gade; overture to *Der Haideschacht*, Holstein; air from *Elijah*, Mendelssohn; songs, Mendelssohn and Schumann; and "Schön Ellen," Bruch.

MONDAY POPULAR CONCERTS.

(From the "Sunday Times," Dec. 4th.)

The programme of the fourth concert, given last Monday in St. James's Hall, was exceedingly attractive to the lovers of Beethoven in his most readily fascinating mood. Here it is:—

PART I.

Quartet in A major (Op. 18. No. 5). Songs—"Andenken," "Abendlied." Sonata in A flat (Op. 26), for pianoforte alone.

PART II.

Sonata in A minor (Op. 23), for pianoforte and violin. Songs—"Der Abend," "O Kostliche Leit," Quartet in E flat (Op. 18. No. 6).

It will be observed that the final instalment of the Lobkowitz set of quartets figures largely in the above scheme, and seeing that No. 6 came last of all, it will be assumed that the audience sat out the concert to its end. Without disparaging the quartet in A major, we must say that the one in B flat speedily put it out of mind, notwithstanding the charming *Andante*, with variations, by which the former work is best known. Indeed No. 6 has a peculiar attraction apart from the beauty which is spread over it, like sunshine over a summer landscape. We can admire the unaffected grace of the opening *Allegro*, the ever-flowing melody of the *Adagio*, and the quaint freedom of the *Sehertz*; but it is hard to avoid being absorbed by the *Finale* (a movement as suggestive as the first flutterings of a young eagle in the direction of the sun). It shows us the promptings, so to speak, of that genius which has not yet freed it-self from tradition and precedent; and we watch it as some admirer of "muscular paganism" might have watched the infant Hercules at work upon the serpents. Both quartets, but especially the No. 6 were admirably played by Madame Neruda, MM. Ries, Zerbini, and Piatti, and most thoroughly enjoyed by a crowded house.

The Sonata in A flat—a Fantasia-Sonata, if ever there was one—ranks among the best known of Beethoven's pianoforte compositions—at least two movements, the Air with Variations and Funeral March, being the cherished property of every amateur. It was fortunate that music about which the audience knew enough to be exacting fell to the lot of Madame Arabella Goddard, an artist competent to meet any amount of "requisitions" to the perfect satisfaction of the requirees. Madame Goddard did entire justice both to Beethoven's work and her own reputation. Nothing could have been more exquisite than the unerring, et always expressive manipulation of the variations; and nothing more solemn, without a particle of affectation, than her delivery of the March. But the accomplished artist's greatest success was made in the brilliant Toccata *finale*; a movement she struck off with lissom fingers, and with such fairy lightness that the applause which followed her last note seemed as much an outburst of astonishment as an expression of pleasure. An encore was the natural result, and elicited a new rendering not less admirable than the first. The Sonata in A minor afforded another treat of rare value; and in response to a unanimous summons, Madame Goddard and Madame Neruda returned to acknowledge approbation never better earned.

Herr Stockhausen sang all his songs artistically.

(From the "Daily Telegraph," Dec. 8th.)

As the scheme of Mr. Arthur S. Chappell's Beethoven concerts avoids selections from the master's later works, it allows a tolerably exhaustive treatment of their precursors. Those, for example, which were produced during the first few years of the present century, have almost exclusively filled the last two programmes, out of eight compositions six being attributable to the period named, and four of the six bearing date 1802. As illustrating the development of Beethoven's genius, this may be slow progress; but whoever knows the wealth of those prolific years, and the beauty which makes the works in question so generally acceptable, will readily find excuses—if, indeed, there exist any necessity for the search. Not without reason might it be urged that the director is following precisely the right course, and utilizing the Beethoven centenary in the most obvious way. At least, it is beyond a doubt that more "outsiders" are likely to become converts to Beethoven by the exhibition of his earlier graces than by a display of the later characteristics which sometimes puzzle even veteran followers. Only two quartets have been given at the last

two concerts. Monday's programme containing none, but serving as a division between the Lobkowitz and Rasoumowsky sets. We need hardly dwell upon the features of works so well known as Nos. 5 and 6 of the former group. Least of all is there necessity to discuss those movements which made the greatest impression upon the audience. In No. 5 the lovely *adagio cantabile* with its brood of variations, each worthy of the others, and of the parent theme; and, in No. 6, the *finale*, an effort as masterly as it is original, met with special favour. Let us add, that both quartets were well led by Madame Norman Neruda (her last appearance for a time); who was, in turn, ably seconded by Messrs. Ries, Zerbini, and Piatti.

The two pianoforte sonatas, Op. 26 in A flat, and Op. 29 (in D—the so-called *Pastoral*), were played in order by Madame Arabella Goddard. To name the former is to recall the favourite air with variations at the opening of this irregularly constructed "sonata," and also the solemn Funeral March which—so says Herr Ries—sprung from Beethoven's jealousy of a similar movement in Paer's *Achille*. The great man's friend and pupil may be right as to the origin of the March—for greatness and littleness are often found together; but who thinks of Paer or *Achille*, while Beethoven's inspired strains fall upon the ear? Surely he alone who, when listening to *Judas Maccabaeus*, charges Handel with fawning upon a sanguinary Royal duke. The *Pastoral Sonata*—for so it must be called, whether we like Herr Granz's godfathership or not—belongs to the household words of music; and, therefore, we need only add a remark about the performance of both compositions by Madame Goddard. The average merit of this artist's doings ranks among the highest; but there are times when she acquires herself exceptionally well—as, for example, in the rendering of Op. 26. Rarely we imagine, has the piano better served the functions of an orchestra than in the Funeral March, which came out with most impressive grandeur; while an enthusiastic encore proved that not often has the *finale* been dashed off with greater brilliancy or precision. The *Pastoral* was given in a style quite as much beyond reproach. In short, Madame Goddard's success on both occasions sufficed to gratify the warmest upholder of that usually ill-req'd article—native talent.

The works in the two programmes connected with the same period, as all the foregoing, were the sonata (Op. 23), for pianoforte and violin, and the second quintet (Op. 29), for violin, violas, and 'cello—the former dedicated to Beethoven's patron, Count Moritz Fries, the latter to Count Ferdinand of that ilk, who, it will be remembered, subsequently gave the master a commission for another and similar work, which never appeared. The graceful beauty of the sonata could have had no better exemplification than it received at the hands of Madame Arabella Goddard and Madame Neruda; nor did the quintet suffer by the leadership of Herr Straus, who has once more taken a place he fills with great acceptance. The tried efficiency of Mr. Hann being added to the permanently engaged quartet, there is no need to say how the German violinist was followed.

For the remaining two instrumental pieces Mr. Chappell went back to the most elementary Beethoven, and selected the pianoforte and violoncello sonata in G minor (Op. 5) and the trio in G major (Op. 1) for the same instruments and violin. Both were brilliantly played; but in the former the association of Madame Goddard and Signor Piatti had a well-nigh perfect result, each artist being worthy of the other and of the composer.

Herr Stockhausen continues to act as vocalist, and gives a selection of Beethoven's songs at each concert. With reference to the Scottish melodies introduced last Monday, we have only to point out that when a German arrangement is sung by a German in the German language, the Scottish element is pretty well covered up.

(From the "Shipping and Mercantile Gazette," Nov. 30.)

The Beethoven concerts of Mr. Arthur Chappell are progressing very satisfactorily, and the audiences which have attended them up to the present time have been so large as to give the present series of ante-Christmas meetings a remarkable pre-eminence in that respect over former years. This is quite as it should be, inasmuch as it celebrates the centenary year of Beethoven's birth with obvious credit to the good taste and intelligence of English amateurs. On Monday night the attendance was more numerous than upon any former occasion, the back of the area and of the orchestra, as well as the several galleries, being filled to the doors. The programme comprised the remaining two quartets of Op. 18 (Nos. 5 and 6), the pianoforte sonata in A flat (Op. 26), and the pianoforte and violin sonata in A Minor (Op. 3), all belonging to the earlier period of the composer's art-history, and among the most beautiful of its varied and melodious fruit. The quartets were played by Madame

Norman Neruda, Ries, Zerbini, and Piatti, it need hardly be said with all the refinement that characterized the delivery of the former quartets of the same group, the silvery tone and graceful bowing of the lady being, as before, the theme of universal admiration and eulogy. Nothing more delicate and finished in the way of violinism could have been desired. Madame Arabella Goddard the pianist of the evening, rendered the solo sonata, one of the noblest and most impassioned of the set, with matchless ability, her delivery of the impetuous *allegro* exhibiting all the freedom and elasticity of finger which distinguish her so conspicuously from her contemporaries; while in graceful and animated point the reading wore a clothing of its own eminently original, poetical, and fascinating. Pianoforte playing, in short, was illustrated in this case in its highest physical and intellectual perfection, and no wonder that the repetition of the movement should be demanded with an unanimity at once spontaneous and irresistible. The second sonata, Op. 23, is of lighter material, but there was a novel interest in the fact that the two ladies, Madame Arabella Goddard and Madame Neruda, would, for the first time, play it; and the consummate excellence of the result may easily be imagined. The intervening vocalisms, consisting of a brief selection of Beethoven's occasional songs, were contributed by Herr Stockhausen, and Mr. Benedict, as usual, was the accompanist.

NATIONAL TRAINING SCHOOL FOR MUSIC.

The following report from the Musical Committee was laid before the Council of the Society of Arts at its last meeting, when the same was adopted:—

1. In order to carry on the work already begun by the Society of Arts, with the view of establishing a National Training School for Music, the Committee recommend the Council to make music—as one of the Fine Arts—an object of the Society's attention.

2. For promoting this purpose, the Committee recommend that a musical section of the Society be instituted, with a separate fund, in order to give concerts annually in the Royal Albert Hall.

3. These concerts to consist of performances of vocal and instrumental music of the highest character.

4. After paying the expenses of the concerts, the profits to be applied to the establishment of a National Training School for Music.

5. Members of the Society, for every subscription of one guinea paid to the musical fund, to have the privilege of obtaining a transferable ticket for six evening concerts in the arena and balcony without further payment, providing that no member as such shall have the privilege of receiving more than five tickets on these terms.

6. Persons not members of the Society shall have the liberty to purchase tickets on such terms as the Council may from time to time determine.

7. That the Musical Committee of this Society, consisting of:—

The Lord Henry G. Lennox, M.P., or the Chairman of the Council for the time being.

The Vice-Chairman of Council for the time being.

Lord Gerald Fitzgerald.

The Right Hon. Sir J. Pakington, Bart., M.P.

Sir John E. Harrington, Bart.

Sir Francis Sandford.

E. A. Bowring, Esq., C.B., M.P.

be authorized to carry out the arrangements for the six concerts, as soon as a guarantee fund for not less than two thousand pounds has been obtained, and one thousand subscriptions of one guinea.

That Sir Michael Costa be asked to meet the Committee, to discuss the necessary details.

A guarantee fund for assuring the Society against loss has been commenced.

THE CONSERVATIVE LAND SOCIETY.—The 18th annual meeting was held on Tuesday, the 6th inst., at the Norfolk Street Offices, Viscount Ranelagh in the chair. The annual report of the Executive Committee stated that the receipts for the year were £133,276 15s. 11d., and the grand totals to Michaelmas, 1870, £1,582,359 15s. 2d. The last share number issued to Michaelmas, 1870, was No. 34,756, which, at £50 per share, represents a subscribed capital of £1,737,800, the total withdrawals being £399,971 3s. 9d. After leaving the Reserve or Surplus Fund at £10,500 (exclusive of office premises and furniture account, which now stands at the present value of £2,533 10s. 6d.), the report adds that every payment on the shares on the register will realize five and a half per cent. for the present year. The following members of the board who retired by rotation were re-elected:—The Hon. Robert Bourke, M.P.; Sir Lawrence Palk, Bart., M.P.; Colonel Augustus Meyrick, and Neumahn Winstanley, Esq. The report referred to the success of the system of combined action, as proved by the readiness displayed by the members in the taking of the shares of the United Land Company (Limited), on their third issue.

OPERATIC HANDBOOKS.

(From the "Sunday Times," Dec. 4.)

It may often have been a matter of surprise that, till within the last few weeks, nobody has attempted to do for opera what was long since done for oratorio; we refer to the publication of books for the use of the audience. In the case of oratorio, the idea has been carried out with triumphant success; and copies of the great sacred works are scattered broad-cast throughout the land. Making every allowance for the greater popularity, and more extensive employment, of sacred over secular dramatic music, there yet remains a margin for surprise that the handbook notion did not quickly spread from one to the other. That it has spread at length must be taken as an evidence of increased interest in the lyric stage; for which reason the movement is doubly welcome. We observe that two of our great publishing firms have almost simultaneously occupied the new field of enterprise and, it is to be hoped, of profit; Messrs. Boosey & Co. taking ground first, closely followed by Messrs. Novello, Ewer, & Co. The handbooks of the latter house are not in evidence—a sufficient reason for saying nothing about them; but three of those issued from Holles Street have reached us, and may fairly claim prominent notice.

When considering the outline of their scheme Messrs. Boosey & Co. must have found themselves called upon to make a difficult choice. Two courses were open before them: either to print the original words of the various operas, or to adopt the accepted Italian version. On the one hand, the first plan commanded itself to purist and all who value such a series of works mainly for library purposes. On the other, the second was certain to be of greater practical utility in regard to the primary idea of the enterprise. Messrs. Boosey & Co. yielded to the latter consideration, and, as we think, acted wisely. In England, whether for good or evil need not be discussed now, operas are chiefly presented in an Italian dress, and it is plain that operatic handbooks, to be such really as well as nominally, must contain an Italian version. What, for example, would it avail to take a German edition of *Fidelio* to Covent Garden, or what interest would it excite in the homes of those who are familiar with the work in the accepted Italian form? Here, however, we may state that Messrs. Boosey & Co. intend issuing, as a supplement to their "Royal Edition," the more important non-Italian works in the original language, thus removing all objections to the utilitarian plan upon which their main design is carried out.

The chief features of the *Royal Edition of Operas* are such as command high approval. In the first place, the text is printed with rare correctness, looking at the magnitude of the work, and the fact that only a first issue has come to hand. Again, the pianoforte accompaniment, while neglecting nothing essential, is not over-crowded in such a way as to be useless to the average amateur. Moreover, it gives the chief features of the "score" with all the greater clearness through being free from subordinate matter. Another noticeable fact is the presentation of unaccompanied recitative in the form of spoken dialogue merely. Here, also, Messrs. Boosey & Co. have yielded to the claims of a handbook pure and simple, diminishing the bulk of their volumes by a step which entails no sacrifice upon the handbook user. With reference to the edition of *Don Giovanni*, however, the absence of the passages for trombones which occur in the cemetery scene demands attention and rectification. The second and third volumes (*Fidelio* and *Il Barbiere*) show increased care in the editorial department, Mr. Arthur Sullivan having now the co-operation of Mr. Josiah Pittman, whose regard for details is not less great than we may assume Mr. Sullivan's to be for his own reputation. The general "get-up" of the Royal Edition demands unqualified praise. Indeed, the work is an *édition de luxe*. Clear and legible type, good paper, printing of the highest class, and, in the case of the four-shilling copies, binding which is a model of elegance and good taste, prove the thoroughness with which the publishers have gone into their serious enterprise and the reliance they place upon public support. That that support may be ungrudgingly extended every one will wish whose desire for the progress of art does not stop at unpractical aspirations.

THE MESSIAH.

A performance of this great work took place on Wednesday week, in St. James's Hall, under the direction of Mr. Henry Leslie. The conditions were favourable to a result of special excellence, for not only did Mr. Leslie's choir undertake the choruses, but the orchestra was that of the Royal Italian Opera, and the principal singers comprised Mdlle. Tietjens and Madame Trebelli, each of whom achieved some striking successes. Mdlle. Tietjens' rendering of "I know that my Redeemer liveth" was equal in beauty of style and propriety of expression to what it has been on any former occasion—which is saying much; while in "He shall feed His flock," Madame Trebelli won an enthusiastic encore by means indisputably legitimate. Mr. Nordblom, in the absence of Mr. Sims Reeves, did his best with the tenor airs, and Signor Foli delivered those for the bass with effect. The choruses were, without exception, well sung.

BREAKFAST.—EPPS'S COCOA.—GRATEFUL AND COMFORTING.—The very agreeable character of this preparation has rendered it a general favorite. The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoa, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Each packet is labelled: JAMES EPPS & CO., Homoeopathic Chemists, London. Also makers of Epps's Cacaoine, a very thin evening beverage.

anxiety to know the names of these artistic saviours, and, without further preamble, here they are :—

The Lord Henry G. Lennox, M.P., or the Chairman of the Council for the time being.	Henry Cole, C.B.
The Vice-Chairman of Council for the time being.	A. S. Cole, Esq.
Lord Gerald Fitzgerald.	Capt. Donnelly, R.E.
The Right Hon. Sir J. Pakington, Bart., M.P.	The Honourable Seymour Egerton.
Sir John E. Harrington, Bart.	W. Hawes, Esq.
Sir Francis Sandford.	C. Wren Hoskyns, Esq.
E. A. Bowring, Esq., C.B., M.P.	Frank Morrison, Esq.
	J. Puttick, Esq.
	S. Redgrave, Esq.
	Lieutenant-Colonel Scott, R.E.
	E. C. Tufnel, Esq.

That these gentlemen seem a most unlikely lot we are aware ; but in that fact lies absolutely our hope. Who can say what may come out of the unknown ?—and what great things may not be done by the "residuum" of the eighteen ? The logic before referred to does not permit us to base our hopes upon the few excellent amateurs, with Mr. Seymour Egerton at their head, who form the apparent salt of this Committee. No ; we are compelled to rest all upon the majority of nobodies (musically-speaking) with whom they are associated. Which of them is to be chief regenerator ? Perhaps, "the Vice-President of the Council for the time being ;" or, perhaps—we speak with bated breath—the illustrious Cole, C.B., himself will emulate in music the fame he has acquired in Boilers. But a truce to speculation, in the presence of fact. The Committee are going to work in stern reality. They propose to give six concerts, in a hall standing half-a-day's journey from the centre of London. And by this expedient is to be accomplished our musical regeneration !

OCCASIONAL NOTES.

It was stated the other day by one of the Berlin correspondents of a contemporary that Herr Joachim had resigned his post as chief of the Berlin Conservatory of Music, and the statement has been widely circulated. It should be added, however, that the resignation of Herr Joachim was not accepted by the Minister under whose jurisdiction such artistic matters come, and that a statement of Herr Joachim's causes for dissatisfaction—the reasons, in fact, which led to his resignation—has been forwarded to King William at Versailles. Should his Majesty accept this statement as the great musician would have it understood, Herr Joachim will in all probability retain his position.—*Pall Mall Gazette*.

A few days ago the Queen visited that ugly excrescence yclept "the Royal Albert Hall" (*alias* "the Stilton Cheese"), and naturally desired to learn whether a place built for music was in a fair way to answer its purpose. What followed must be told in language "communicated" by South Kensington (mayhaps by the renowned Cole, C.B. himself) to the daily papers :—

"In the first instance Frederick Brittan, one of the boys employed by the contractors, was permitted to sing, and afterwards Mr. Healey, an officer of the Science and Art Department, was called upon to play a set of scales. This having been done, Miss Anna Williams, an amateur, was commanded to sing, and her Majesty, in order to put to a somewhat severe trial the effects of a female voice in the large building, ascended to the balcony of the third story, and there we are informed the most delicate notes were perfectly audible."

We quote this passage for the sake of drawing attention to the terms "permitted," "called," and "commanded." Can anybody tell us why Frederick Brittan was "permitted" to sing instead of being "commanded" like Miss Anna Williams, or "called upon" like Mr. Healey ? Did the contractor's boy, eager to distinguish himself, petition Majesty for leave to pipe his childish treble ? Did Mr. Healey keep in the far background with his fiddle, "set of scales," "delicate harmonies," and all ? Did Miss Anna Williams incline to rebellion, and need peremptory

orders ? Who shall unravel these mysteries except South Kensington and Cole, C.B. ? No doubt the terms used have a meaning, upon which, possibly, hang serious issues, unsuspected by outsiders.

AT Bordeaux, in the College of Guienne, George Buchanan, Professor of Latin, composed two sacred dramas, the *Jephtha* and the *Baptist*, for his pupils on the Academic boards. One of the performers was Michael de Montaigne, Buchanan's favourite disciple, afterwards author of the *Essays*. The enthusiastic reception accorded to these dramas, not merely at Bordeaux but at other university towns, was only second to the delight with which they were read in private. Roger Ascham says of one :—

"Some in Englande, moe in France, Germanie, and Italie also, have written tragedies in our tyme, of which, not one, I am sure, is able to abyde the trew touch of Aristotle's precepts, and Euripides' example save only two, that ever I saw. M. Watson's *Abaslon* and Georgius Buchananus' *Jephthes*."

Why are these plays not revived at Westminster, for example ? At that foundation the annual performance of the Plautian or Terentian comedy is to be suspended for this year. Why not make another innovation on time-honoured custom, and produce one of the sacred dramas which gave pleasure to Academic and courtly audiences of both sexes in the sixteenth century ? Dr. Scott might make the experiment ; and while retaining for his pupils the scenic recitation of pure Latin, furnish an entertainment at once novel and attractive.

THE directors of the Oratorio Concerts have issued a capital prospectus for their approaching third season. We are promised, among other things, the following works :—Bach's *Passion-Musik*; *Elijah*; the Mass in D of Beethoven; Spohr's *Calvary*; a selection from Mendelssohn's Psalms, and Handel's rarely-heard Chandos Anthems; Benedict's *St. Peter*; Hiller's *Nala and Damayanti*; and Smart's *Bride of Dunkerron*. It is evident from this that the directors aforesaid have lost none of their youthful enterprise. Looking at the supineness which reigns around, they "point to better things, and lead the way." May their shadow never be less ! Mr. Joseph Barnby, it is needless to add, will continue in his post of conductor.

AN agitation against street music has been revived by letters to the *Times*. To a person with a severe headache, to an invalid requiring sleep, to a man engaged in head work, or to the rider of a restive horse, the sounds from a barrel organ or a German band are the reverse of soothing ; but there are many who delight in street music. Grim people, rarely seen to smile, twitch the corners of their mouths when Ethiopian serenaders are giving a concert in front of a drawing-room window where children flatten their noses against panes. Street music, is an institution requiring regulation rather than abolition, and there is no occasion for those who dislike it to go into a passion or assume the airs of martyrs. The Act of 1864 is in existence, and it is their fault if they do not enforce its provisions. Some of the remonstrances show want of common sense. One gentleman implores the *Times* not to allow the agitation to rest. "Nothing," he says, "is so likely to act upon the apathy of police magistrates, or to reform the law, as thus evoking the almost unanimous opinion of the middle class against this absurd 'barbarism'." It is hardly necessary to bring forward the claims of any particular class on the subject of street music. The law is not supposed to favour one class above the other. Possibly the higher and lower classes may like street music as much as the "great middle class" detest it. There is nothing which tends to make "a class" so offensive as elevating it above the heads of its fellows and claiming for it especial consideration. The "working class," which includes nearly all the community, has incurred much ridicule owing to the practice among agitators of applying the term exclusively to the dirty or discontented as one of sentimental adulation when advocating some lucrative hobby. All classes are so interwoven that it is impossible to define the limits within which any one of them is contained. They are, for good or evil, equally affected by the barrel-organ question, with the exception of Mr. Babbage, who forms a class of himself ; but there are more babies than Babbages, and while this is the case street music will have its supporters as well as its

opponents. If those who excite themselves can induce the performers to keep their instruments in tune, to play in good time, and to avoid neighbourhoods where they are not welcome, they will do good service; but a crusade against street musicians indiscriminately is unjust.

B. E. E.

THE Westminster Play is to be suspended this year. No similar break in the annual celebration of the Latin comedy in the dormitory of St. Peter's College has occurred since 1847. As far back as the days of Queen Elizabeth "the Latin play enacted by the scholars of Westminster" was a regular institution—the remnant, unquestionably, like the Eton montem, of the dramatic performances with which in mediæval times the religious festivals of the Church were observed, and conceived in the same spirit as the miracle plays. The Westminster exhibition had from the first a distinctly educational purpose. Dean Nowell, when second head-master of Westminster, was the first to introduce the reading of Terence for the better learning of the pure Roman style. The letters of the Westminsters, from the time of Atterbury, teem with allusions to the play. On one or two occasions some English drama has been acted. In 1695, Dryden's *Cleomenes* was performed. It was only in 1839 that the attempt was made to reproduce the dresses of the Roman Forum; and the attempt was due to the attention drawn to the question of correctness by Dr. Williamson, head-master, in a pamphlet entitled *Eunuchus Palliatus*. The earliest regular scenery was arranged by Garrick, himself a spectator of the Westminster play, and presented to the school by Archbishop Markham. The new scenery with which the Westminster playgoers of the last few years are familiar was painted by Mr. C. R. Cockerell, a Westminster boy.

An anecdote used to be current that the famous song, "Adelaide" was saved for posterity by Herr Barth, a singer in the Austrian Imperial Chapel. Barth happened to call on Beethoven, when the latter handed him a manuscript, saying—"There!—I have composed this to-day; we have a fire in the stove, and in it shall go!" Barth, however, read the composition through, and then tried it over. Upon which, Beethoven, who had listened with great attention, immediately took back the manuscript, and said—"Barth, my dear old fellow, we will not burn it!" Mr. A. W. Thayer, however—the American *dilettante*, who contributed for many years to *Dwight's Boston Journal of Music* under the signature of "Diarist"—as great an enthusiast for Beethoven as Herr Lenz himself, with a larger amount of judgment and far more solid and various information to guide him in his researches—demolishes the authenticity of this "anecdote" at a blow:—

"A gentleman directed my attention to a long and excellent article (as he said) in a literary periodical, which would give me certain valuable facts and traits in Beethoven's character. So, from bookstore to bookstore, from library to library, I went to find the periodical. After much loss of time and trouble, it occurred to me that the Imperial Library must have it. Sure enough, half a dozen bound volumes were brought me, and I set myself to work searching for my article. At last, it proved to be a lot of anecdotes printed with 'pictures to match,' the last of which was an old acquaintance, which I had ten years before carefully copied, and found afterwards to be—bosh. It is the old story how the tenor singer Barth visited Beethoven one day, and found him just about to burn a piece of music. 'Let me first sing it,' says Barth. He did so, and Beethoven exclaimed, 'No, we will not burn it.' It was the 'Adelaide!' Is it not a pity that so good a story should be met by this *fact*!—Barth first came to Vienna in 1808, when 'Adelaide' had already been printed over ten years."

The date of "Adelaide" may be inferred from the first advertisement which appeared in the *Vienna Journal* of Feb. 8, 1797, to this effect—" 'Adelaide,' by Matthison, a cantata for a solo voice, with accompaniment of pianoforte." Matthison's little volume of poems had appeared but a short time before. Two of them interested Beethoven greatly, the "Adelaide" and the "Opferlied," which latter he set to music twice—once for voice and pianoforte, and again, some twenty years later, for chorus with orchestra.

B. E. E.

THE Beethoven contributions to the Crystal Palace Concert to-day are the overture, *Coriolan*, and the *Septet*, to be played by 16 violins, 12 violas, 10 violoncellos, and 10 double-basses. We wish it "God speed."

DR. ANTONELLI WOLFF, editor of the Dresden *Laterna Magica*, has had an action brought against him by Mlle. Marie Krebs, whom he criticized unmercifully in a recent article. Dr. Wolff was condemned to a fine of twenty thalers, and the costs, while the number of the paper containing the objectionable article was ordered to be confiscated. The father of the fair plaintiff wanted to have the pecuniary fine changed into a term of imprisonment, but the Court refused to alter its decision.

AFTER the death of Professor Otto Jahn, of Bonn, his collection of musical works, a collection perfectly unique of its kind, was sold by auction in the month of April last. The Prussian Government, materially assisted by the liberality of Herr Killmann, of this town, succeeded in securing for the Royal Library, Berlin, the entire Mozart Collection, the most important numbers of the Haydn Collection—several from the Beethoven, and the Gluck Collection, &c. This is a very valuable addition to the Royal Library, which is now the only one in the world that possesses Mozart's entire works. It has, moreover, already obtained the rarest and most costly of Haydn's, so that in time the collection of that composer, also, will easily be completed. Bach, Handel, and Beethoven, likewise, are almost completely represented. With regard to those works of Gluck, and those of Haydn, which are still wanting, manuscript copies may be procured at a trifling cost.

ITALIAN OPERA BUFFA.

Advertisements in the public papers have made known that the Lyceum Theatre will open next month for the performance of Italian Opera Buffa. Certain particulars of the enterprise are now to hand, and may be thus summarized:—A company (limited) has been formed with a capital of £3500; the directors of which are Signor Mattei, Charles L. Hutchings, Esq., and Signor Verger, the Paris operatic agent. Signor Mattei will officiate as musical chief, first-class artists are promised, and among the works to be performed is a new opera by Signor Bottesini. We need scarcely add that, if the venture shows itself worthy of support—and we have no reason to anticipate the contrary—support it will have.

GHENT.—M. Flotow's opera, *L'Ombre*, is in rehearsal.

BRUSSELS.—A new one-act comic opera, *La Coupe Enchantée*, will be shortly put in rehearsal at the Théâtre de la Monnaie. The words are by MM. A. Pellier and Hyacinthe Kirsch; the music is by M. Th. Radoux.

THE funeral of the late regretted Signor Ferrari took place on Friday, the 2nd inst., at Kensal Green. There was a very large attendance of friends and members of the musical profession. Among them were Mr. G. F. Anderson, Professor W. Sterndale Bennett, Signor Garcia, Dr. Carpenter, Dr. Rugg, Messrs. Vallance, Tamplin, Tapson, Fenning, Sagrini, T. Chappell, W. Chappell, Hills, Phillips, Bird, W. Dorrell, W. D. Davison, W. Farren, F. B. Jewson, W. G. Cusins, Stanley Lucas, E. Aguilar, George Wood, Lamborn Cock, J. Goss, J. Hullah, M. Murdie, W. H. Holmes, Holmes, jun., King, Svensden, Brinley Richards, Charles Stephens, W. Kirkman, and many others, members of the musical profession, including students of the Royal Academy of Music. The number present has been estimated at upwards of one hundred. Mr. J. W. Davison, one of Signor Ferrari's oldest and most intimate friends, was compelled to be absent in consequence of severe indisposition.

MR. BENEDICT'S new oratorio *St. Peter*, which was so entirely successful at the late Birmingham Festival, is to be performed for the first time in London on Tuesday evening next at St. James's Hall. The principal singers will be the same as at Birmingham, with the exception of Mr. Santley, who will be replaced by Herr Stockhausen. We have no doubt that all who are interested in music will avail themselves of this opportunity of hearing Mr. Benedict's masterpiece.

CONCERTS VARIOUS.

MISS ELLEN HORNE, a rising young vocalist, gave a concert on December 1st, at the City Terminus Hotel, Cannon Street, and met with good patronage. Miss Horne was successful in the different pieces she sang, and obtained an encore for "Farto" (*La Clemenza di Tito*), when she substituted Spohr's "The Bird and the Maiden"—(the clarinet *obbligato* to both being beautifully played by Mr. Lazarus). Miss Horne received the same compliment after singing Macfarren's "Pack clouds away" (clarinet *obbligato*, Mr. Lazarus), and assisted very much in the success of Leslie's "The Fan," and Rossini's "E ben per mia memoria," which she sang with Madame Poole. Mr. Lewis Thomas's fine voice was heard to advantage in Formes's "In sheltered Vale," which he gave with power and feeling; and Mr. Wilford Morgan's ballad, "My sweetheart when a boy," is never better sung than by its composer. Several part-songs were given, including Benedict's "Hunting Song" (encored). Madame Poole made a genuine "hit" with Smart's "The lady of the Lea" (encored), and Mr. Lewis Thomas was compelled to repeat "Largo factotum," which he sang with great spirit. Mr. Lazarus played a clarinet solo, on air from *Der Freischütz* and was warmly applauded. The concert ended with Walter Macfarren's part-song, "You stole my love." Mr. J. G. Calcott and Mr. John C. Ward were the conductors.

—O—
PROVINCIAL.

STRATFORD.—*The Mercury* of October 26th says:—

"The Town Hall was largely attended on the occasion of the concert given by Mr. Lazarus and his party, consisting of Miss Blanche Cole, Mdlle. Drasdil, Messrs. Frank Elmore, Carl Stepan, Welly and Sidney Naylor. The pieces that attained the most marked success were those played by Mr. Lazarus and Mr. Welly, and the songs, 'O, redder than the cherry,' 'The Bell Ringer,' and 'Ben e ridicolo.' This concert was quite as successful as expected, and the proceeds were devoted to the local charities."

PLYMOUTH.—In a local paper we read the following:—

"The Plymouth Amateur Vocal Association have inaugurated a series of chamber concerts which promise to be highly successful. The room was well filled; and the programme, which contained, however, only three pieces of chamber music proper, was exceedingly attractive. Mr. Lühr occupied his place as conductor with efficiency, and Mr. H. Reed led the band. The members are to be congratulated on the success of this concert. It shows that there is a way open for them to display their abilities and to entertain the good folks of Plymouth more frequently than could be the case were they to confine their efforts to oratorios and similar great works. May they go on and prosper, and may these chamber concerts foster a taste for classical music."

MALVERN.—A correspondent favours us with the following:—

"On the 24th ult., Mr. Haynes' annual grand concert took place in the concert room, and attracted a large audience. It is feared, however, that the honour of having provided such a treat is all Mr. Haynes will ever get out of it. The programme contained chiefly English compositions, which were finely rendered by the following artists:—Miss Edith Wynne, Miss Julia Elton, Mr. W. H. Cummings, Mr. Maybrick, M. Sainton, and Mr. Stanislaus. Miss Edith Wynne delighted the audience with her truly artistic style, and was several times encored. The beautiful voice and expressive manner of Miss Julia Elton were also greatly admired. Mr. Cummings gave several favourite songs in capital style, being rapturously encored in 'Tom Bowling.' A *buffo* duo by Messrs. Cummings and Maybrick won a similar honour. The violin solos of M. Sainton greatly charmed the audience, and the success of the whole was enhanced by the efficient *pianoforte* accompaniment of Mr. Stanislaus. On the 16th ult., an entertainment was given by a few members of the Literary and Mechanics' Institutes' United Choral Society, in aid of its funds. Miss Plant, Mr. E. Page, Mr. Inglis, and Mr. Vaughan sang in good style, and were deservedly applauded. Mr. Lough played two cornet solos, and Messrs. J. T. Horniblow and Rogers accompanied. The concert was held in the Concert Hall, and was quite successful. *On dit* that this society will give its first concert on the 15th December, to be followed by one given by the Philharmonic. The entertainments at Malvern, Malvern Link, and North Malvern—arranged by Captain Davis of Cradley, and Mr. J. Morris of the Link—were fairly successful. All of them were in aid of the 'Captain' Fund. The programmes consisted of patriotic, serio-comic, and sentimental songs. The sum of £5 was realized, and handed over to the Fund. Madame Bodda-Pyne, with Miss Emily Dones, Mdlle. Annetta Zuliani, Mr. Braham Nolan, and Mr. George Doonnelly gave a grand operatic and ballad concert in Mr. Haynes' room, on the 6th inst."

OUR CONTEMPORARIES.

SIMS REEVES.

In its notice of the last Saturday Concert at the Crystal Palace the *Morning Post*, of Dec. 5th speaks thus of our greatest English tenor:—

"Mr. Sims Reeves, who was welcomed upon his appearance on the stage with a mingled greeting, sang most splendidly, and with all the old powers of declamation, pathos, and passion that have placed and maintained him at the head of his profession as a vocalist, his reading of the *Liederkreis* of Beethoven being one of the wonders of vocal art. Mr. Arthur Sullivan accompanied the 'circle of songs' in a delicate and completely artistic style."

HERR PAUER'S LECTURES.

The following remarks upon Herr Ernst Pauer's Musical Lectures at the South Kensington Museum, are extracted from an article in the *Standard* of Dec. 5:—

"The first lecture took place on the 16th, the second on the 23rd ult., and the third on Wednesday last. The lectures are given for the purpose of describing the invention and gradual improvements of the harpsichord, clavecin, clavichord and *pianoforte*; for the explanation of terms used in *pianoforte* music, as well as of the various kinds of compositions known as concertos, sonatas, suites, capriccios, fugues, preludes, allemandes, sarabandes, courantes, gigue, gavottes, &c. Biographical notices of some of the composers are also included. The musical illustrations introduced at the first lecture were by Byrd, Ball, Gibbons, Purcell, Scarlatti, Rameau, Couperin, and others of a similar period. At the second there were selections from Handel, Bach, and Krebs; at the third from Emanuel Bach, Haydn, Eberlin, Mozart, Haessler, and Clementi. In order to show the most influential composers for the clavecin and *pianoforte* since 1660, Mr. Pauer has drawn up a chronological table for Italy, France, Germany, and Great Britain. The table for Germany is extensive. That for France Mr. Pauer limits to five names, and after Rameau only two are given; so that from 1764, the date of Rameau's death, to the present time, only two composers can be mentioned—Schubert, and Bertini. Italy does not fare much better. Only ten are placed on the list. Since Paradies, 1795, two only are mentioned, Clementi and Pollini. England, according to Mr. Pauer, is richer than either France or Italy. 'J. B. Cramer is honoured with an English nationality; but Cramer was born at Mannheim on the 24th February, 1771. The lectures are well attended by ladies, Mr. Pauer's skill as a pianist rendering them attractive. The last on Wednesday was illustrated by extracts from Dussek, Hummel, Weber, and Beethoven."

MADAME VIARDOT.

In a notice of the concert recently given at St. James's Hall in aid of the "French Refugees' Benevolent Fund," the *Athenaeum* of December 3rd speaks as follows of the celebrated artist, Madame Pauline Viardot-Garcia:—

"The great French basso was succeeded by Madame Viardot, who sang another *à propos* air, as it were—Rossini's patriotic 'Pensa alla Patria,' from the *Italiana in Algeri*. How describe the *furore* provoked by the grandeur of her delivery of the recitative—by her marvellous compass in the *cabaletta*? Her voice is fresher than it was ten years since; in the lower notes it is decidedly richer and more sonorous. That her vocalization is such a marvel arises from the indomitable will that she displays in battling with nature, which has not endowed her with a fine organ. With her, the singing is of the heart and intellect; the voice itself is but secondary. When she has to execute one of those daring scales which she alone can invent, and in which she has to attack high notes, the effect on the ear is harsh and grating for the moment, but in the next instant there emanate thrilling tones which touch the heart. The upper part of her register she absolutely drags out, by sheer courage, and quite irrespective of the physical difficulties she has to contend with. Her glorious sister Malibran excepted, no artist can be cited who has exercised such potent spell over an auditory, no vocalist gifted with the most sympathetic of organs, and no singers possessing the faculty of florid execution to the most brilliant degree, can be quoted who have such dramatic powers as Madame Viardot. Of every style of art she is a consummate mistress; in the delivery of any gradation of sound she has never been approached; and thus it is that in the portrayal of varied emotions, she enlists the sympathies so irresistibly. In the 'Pensa alla Patria' she exhibited an elevation of style and power of declamation that raised the words to a national import, as if some patriot was striving to rouse his country to a supreme effort. In the subsequent scene from Gluck's *Orphée*, 'J'ai perdu mon Euridice,' the vocalization was of another order of excellence; herein the passionate appeals of Orpheus for his lost spouse were rendered with such acute sensibility, that the emotions of many of the listeners were conveyed more by sympathetic tears than by the ordinary tokens of applause."

MDLLE. NILSSON.

With reference to this admirable artist's American tour the *Sunday Times* observes:—

"Everyone who knows aught of the genius of Mdlle. Christine Nilsson must be interested to trace her progress through the cities and towns of our now somewhat exacting cousins across the Atlantic. As we once before observed, when writing on this topic, the Americans have outlived the period of childlike

dependence in the matters of art; and, asserting the wilfulness of youth, are inclined to their independence to an extreme. It would, perhaps, be wrong to say that they put independence before conscience; but we may safely believe that when an artist highly thought of elsewhere (in England especially) cannot honestly be approved in the States, the first fact adds zest to any expression of the second. Whatever the success of Mdlle. Nilsson, there, it may be accepted as genuine—all the more genuine because, through some means or other not perfectly clear—offence has been given to a portion of the press which follows up the Swedish artist with a persistent detraction known only to American journalism. The hostility in question may be contemptible in its origin; but can hardly be so in its influence upon a people whose newspapers are the most powerful 'estate' of the commonwealth. When, therefore, we find Mdlle. Nilsson asserting her artistic supremacy without suspicion of failure anywhere, it may be assumed that the Americans have deliberately ratified the judgment of Europe with regard to her claims. Special interest was excited by the lady's visit to Boston, the artistic capital of the New World, a city the inhabitants of which are used to sitting in judgment upon grave pretensions, and not at all averse to expressing a decided opinion. It was felt that Mdlle. Nilsson might command success everywhere else, and yet fail in her appeal to the supreme tribunal. That the result has not justified such an apprehension all accounts show. Mdlle. Nilsson won the hearts of the Bostonians with an ease which must have astonished the Bostonians themselves."

CRYSTAL PALACE.

The programme of the ninth concert added two more important works by Beethoven to the list of those previously given. No symphony was performed; the place usually occupied by a great orchestral composition being allotted to the music to *The Ruins of Athens* (Op. 113), which has only obtained a hearing at rare intervals, though detached movements, the Chorus of Dervishes and Turkish March, for example, are familiar. A few lines may be made to comprise the entire history of the music in question. It is Beethoven's share of a "Nachspiel mit Gesängen und Chören," in the preparation of which he was associated with Kotzebue, and the object of which was to inaugurate a new theatre at Pesth. After being employed for its original purpose in February, 1812, portions of the music were used at the opening of a Vienna theatre in 1822, in which year the "March" was first published. The overture was printed in 1823; and, as for the balance of the work, it remained in MS. till 1846. Such is the uneventful history of one of Beethoven's finest efforts at writing dramatic music. Neglect seems to pursue it with unrelenting vigour, the Crystal Palace performance being the first in London for many years, if we except an inadequate attempt at the Oxford Music Hall. Of the twelve numbers not one is destitute of great and striking merit, and concert-givers will do well to bestow occasional notice upon a work certain to repay with interest whatever attention it may receive. A better performance in some respects than that given under Mr. Mann's direction would be hard to imagine. The solos might have had more effective delivery; and the choruses were not faultless; but the orchestra atoned, and won three encores in succession, the favoured pieces being the Dervish Chorus, March, and Interlude of Wind Instruments. That a majority of those present are ready to welcome another performance of *The Ruins of Athens* may be assumed. The second work by Beethoven was his Violin Concerto in the execution of which Madame Norman Neruda displayed all the ability which has justly given her so distinguished a position. The rest of the programme consisted of Mendelssohn's splendid overture, *Hebrides*, and a selection of vocal pieces, included Schubert's *Wanderer*, sung by Herr Stockhausen to Ferdinand Hiller's orchestral accompaniments.

W A I F S.

A leader of a country band says that when he finds a piece written in four flats, he never uses more than two of the flats.

The Ely Diocesan Musical Society has offered a prize of five guineas for the best full anthem for a festival of parish choirs.

Mr. M. W. Balf's will has been proved under £6000. Madame Balf has been named the sole executrix.

Messrs. Webster and Chatterton have arranged to produce an operatic extravaganza on the subject of *Gil Blas*, at the Liverpool Princess's Theatre, at Christmas, and have specially engaged Mrs. Howard to play the character of the hero.

The Emperor Joseph II., having composed an aria, asked Mozart's opinion of it. "Your Majesty" returned the honest composer, "the aria is good, but the composer of it is much better!"

The *Herald and Presbyter* of Cincinnati thinks that singing is the reason why "the Methodists have become the leading denomination of this country;" while "the Friends, who had an earlier and better planting, have dwindled almost into non-existence."

The story of *Don Juan* began with romance in the middle ages. It passed thence to the stage, afterwards to poetry. Four years ago, George and Maurice Sand gave *Le Don Juan de Village* to the French theatre; and now a *Don Juan in Ireland* is announced, by a poet, under the pseudonym of "Leon."

Beethoven, a drama in five acts, by Signor Pietro Cossa, just brought out at the Apollo Theatre, Venice, has according to the *Gazzetta di Venezia*, failed to interest the public. The drama represents the humours of a vain, egotistical and discontented nature; and throughout the five acts Beethoven wearis the audience by his selfish complaints and by his railings at society.

We observe that the annual concert of Mr. George Russell, whom we need hardly describe as one of our best native pianists, takes place at the Public Hall, Crydon, on Tuesday next. Mr. Russell will be assisted by Miss Banks, Mr. Nordblom, Herr Straus, Herr Ries, Mr. Zerbini, and Herr Daubert. A capital entertainment is assured.

Last year some announcements went the round of the papers as to the probability of Mr. Martin Tupper giving some public readings. An accident postponed his appearance, but arrangements have now been made with Messrs. Chappell, of New Bond Street, for two readings, the first of which took place in St. James's Hall on the 8th, and the second is fixed for the 15th inst.

The Queen having accepted the dedication of Mr. Benedict's *St. Peter*, a copy of the oratorio, bound in elegant style, has been prepared for her Majesty's acceptance. The oratorio, which was a great success at the last Birmingham Festival, is to be given at St. James's Hall on Tuesday evening next, with the original cast, a single exception (and that a grave one) allowed for—that of Mr. Santley, who will be replaced by Herr Stockhausen.

Miss Charlotte Cushman has returned to her native land. Some time since she disposed of her house in Rome, also her stud of horses, and went to Edinburgh (Scotland) for medical treatment, where she passed some time, and then removed to the water cure at Malvern, from which place she went to America. She is in good health, save the organic trouble for which the best physicians declare there is no cure. She is stopping at the house of a relative in New York, and will shortly go to Boston. It is rumoured that Miss Cushman will fix upon Newport, R. I., for her future residence.

At a meeting of the directors of the New Music Hall, Sheffield, held on Thursday, a letter was read from the Duke of Norfolk, offering two hundred pounds towards the erection of an organ. The meeting was then made special to consider the best means of obtaining a grand instrument, equal to any in Yorkshire. The following makers were named as likely to be asked to send in specifications and tenders, viz.:—Cavaillé Coll & Co., Paris; Shultz, of Germany; Willis, of London; and Brindley, of Sheffield. The cost of the instrument is not to exceed £2,000, and a sub-committee was appointed to make inquiries previous to the next general meeting. The share list, we are informed, is increasing, 30 new shares have been allotted since the corner-stone was laid on the 1st September, 1870. The committee appeal to all lovers of music either to take shares in the building or to send in donations to the organ fund, which will be received by the Sheffield and Rotherham Bank for the account of the Sheffield Music Hall Company (Limited).

The Thomas Concerts at Boston (U. S.) began on the 4th of October and closed on the 15th, eleven concerts having been given. Mr. Thomas had an orchestra of sixty, and Miss Mehlig, the pianist, assisted at every concert except one. They were both symphony and popular concerts, and at some a blending of the two, the first part being made up of classical music and the second part of lighter pieces. Two Beethoven concerts were made up wholly from the great master's works, and presented selections which illustrated the different periods of his genius. Of Beethoven symphonies, the third, sixth, and eighth were played, and of pianoforte concertos, Miss Mehlig performed the fourth and fifth. An arrangement for all the clarinets, bassoons, horns and strings, of the Septet, Op. 20, proved one of the most successful things of the entire series. Of course Mr. Thomas gave a liberal allowance of Wagner and Liszt, and Boston listened attentively thereto; but at the same time looked towards the statue of Beethoven, as if it were expected to dismount from its pedestal, and stop the clangor. A prelude from *Lohengrin*, which chanced to be first of the Wagner contributions (and by far the best of them all), set the critics by the ears to such an extent that nothing but more Wagner prevented a serious outbreak. Taken altogether, the concerts were the finest ever given in Boston. Mr. Thomas was earnestly requested to continue them.

LEIPZIG.—In order to render the approaching Beethoven ceremony in some degree worthy of the great master, all the musical institutions here have combined and formed the resolution to devote an entire week, during which only works by Beethoven will be performed, to the celebration of the festival. The "Beethoven Week" will commence on Sunday, the 11th inst., with a grand performance of sacred music. On Monday, there will be a performance in the Theatre; on Tuesday, chamber music; on Wednesday, performance in the Theatre; on Thursday, a concert at the Gewandhaus; and on Friday and Saturday,

a performance in the Theatre.—At the 6th Gewandhaus Concert, Herr Franz Bendel, pianist, from Berlin, made his first appearance here; but, probably because he was suffering from nervousness, or indisposition, failed to produce any very particular impression. Dr. Gunz sang the Priest's song from *Die Meistersinger*, by Herr R. Wagner, and songs by Schubert. Herr Bruch's second Symphony, in F minor, was very far from proving a success; the majority of the audience listened in icy silence, while some indulged in open marks of disapprobation.

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